

Petitioning the bogeyman

by carl p wilson iii

In an unprecedented step, the National Theatre School of Canada has come out with appropriately "dramatic" gestures of opposition against Bill C-54, the draconian piece of legislation that would give broad powers of censorship to government agencies.

A bilingual banner hanging over the doorway of the school premises on St-Denis demands that the bill be stopped. And a recent production at the Monument-Nationale by the

appear in sexual scenes.

Worst of all, the bill reverses the most basic convention of our judicial system—that the accused is innocent until proven guilty. "I think the aspect of putting the onus on the artists to prove that their work is acceptable is particularly dangerous," said Thompson.

And Thompson has the experience to back these claims. He has encountered "an awful lot" of censorship in his career in Canadian theatre. For example, a play he directed in Toronto several years ago

modern perspective."

Thanks to these experiences he has no illusions about the Bill—it will be invoked to stop plays, movies, literature and art that various people find 'objectionable'.

"Most of all," Thompson concluded, "I've found that these things are often used as a bogeyman by a lot of people. Sometimes knowingly, sometimes accidentally. And the legalities have long tedious effects as everyone figures out the implications. You know, there's the initial excitement of the headlines and the bust, but then it might be years of waiting." By the time the case comes to court, public concern has abated and the artist is dependent on the fair judgement of the court for the safety of her/his personal freedom. Under Bill C-54, the judgement of the courts will be guided by puritan morality and possible penalties of up to ten years imprisonment.

The school's opposition to the Bill has taken many forms. Besides the banner and the comments in the Molière program, there is a petition against the Bill being circulated that is now on its fifth page. Thompson himself has sent letters in English and French to Ray Hnatyshyn, the Minister of Justice, and there is a student representative working on the issue. Protest was voiced implicitly in the nature of the two third-year productions—both of them contained prominent nude scenes and the most recent, *Tis Pity She's A Whore*, included what might be called 'sexually violent conduct'.

Thompson said this was not a deliberate challenge to the Bill. "I think it was more simply an expression of our need for freedom." Since the play is a classic, "the law would probably keep their hands off of it. The more frightening part is what might happen to original work."

However, the director of *Tis Pity*, the notorious Derek Goldby, has also declared his anti-Bill C-54 position, and the last scene was potent

stuff. In it, NTS student Paul Haddad stood crazed, naked and blood-splattered brandishing the knife that we saw him use in the previous scene to kill his sister after the discovery of their incestuous relationship. The bill's powers would certainly extend to censure of such material, if someone chose to ignore the play's "classic" status. And according to Thompson, the scenes were far from gratuitous.

"I'll tell you, I don't think I had ever even read the play before," he said. "And we hired Derek Goldby because he's not afraid to live on the edge, go to the extreme, personally and theatrically. So when I went to see *Tis Pity*, I thought, I'm not surprised, Derek's being extreme. But when you look at the play, the language and the themes are such that what Derek did was right in line with the original writer's intentions."

Whether deliberately provocative or not, it is vital that the freedom to follow artistic vision like Goldby's is preserved. What more can be done?

According to Thompson, "What we all have to do is be very vocal about questioning this—it seems so obviously oppressive that you think, 'Well, anybody would recognize that this is absurd, it'll never get through.' But the only way they're going to withdraw it is if they're surprised by the amount of opposition they get, and not only from predictable sources. I think, with both the English and the French sides transcending the language complications, this is the first unanimous political action that the school has ever engaged in."

If you're concerned about the future of the arts in Canada, add your voice to theirs. Protest postcards to send to Brian Mulroney are available at L'Androgyne bookstore, and you can also write to Justice Minister Ray Hnatyshyn at 135 East Block, House of Commons, Ottawa, Ontario. K1A 0A6.



National Theatre School acts up against Bill C-54.

NTS third-year graduating class, Alexander Hausvater's adaptation of Bulgakov's *Molière*, included programme notes that drew explicit parallels between Stalin and Louis XIV's oppression of artists (as shown in the play) and the provisions of Bill C-54.

This burst of activism coincides with the beginning of Paul Thompson's tenure as the school's director, although the faculty and students decided to take the initiative independently. Thompson calls it "a fortuitous coincidence," as the issue is a personal passion.

The National Theatre School, as its name implies, is a government organization, and it is somewhat unusual for it to be acting as political opposition. But there has yet to be any backlash.

According to Thompson, "There was some initial concern on the part of the Board, but once the issue was explained to them they seemed to have no objection. And I haven't heard anything from any other level of government." After all, the school is far from alone—both the Canada Council and the actors' union ACTRA have expressed their opposition.

"I think that in the government's attempt to go after a specific area of social injustice they've endangered all our future attempts to earn a living as artists in this nation," said Thompson. "And in their effort to be specific, they've included provisions that go well beyond their original intentions."

The bill does not differentiate between artistic, educational and prurient intentions. It is concerned exclusively with the amount of sexual content the work contains, particularly in a "marginal" sexual context. Forbidden material includes the depiction of sexual intercourse, "sexually violent conduct" and any exposure to sexuality of those who are "or appear to be" under 18—thus making it a potential crime for the young actors to

called *I love you, Baby Blue* was indicted for being "an immoral stage act." The battle in the courts was won after about three years. And his production of Linda Griffiths' hit play about Pierre Trudeau and his wife, *Maggie and Pierre*, was threatened with court action over the question of whether the portrayals were "fair comment." Thompson said the play was trying to deal with "how public figures entered our consciousness and caught the public imagination—part of the

Pretty empty art

by Riki Shore

Contemporary art has been criticized for being commercial and vacuous. So many artists strive desperately to instill meaning into their work. Unfortunately, some fail miserably, ending up with the same sort of pretty-though-empty product.

Lucie Lefebvre's photographs look more like stage-sets than pictures. As the promotional literature for the exhibit explains, she tries to evoke "scenic montages; as if reminiscences were made manifest."

Lefebvre creates various outdoor scenes from different materials in her studio. "Cliffs or crumpled paper, the bluish waves of an ocean of scintillating material are arranged beneath the menacing sky of a projected image." She then photographs these landscape constructions.

The end result seem magical and unrealistic. The scenes themselves

are earthy enough—there is a wa-minds," she explains. Unfortunately, rocky caves and cliffs, wooded islands and even a ship on a stormy sea. She uses heightened colouration and contrived, compressed space to emphasize the other-worldliness of the works.

Lefebvre's photography exploits the duality of art. Her work forces the viewer to confront the ambiguity of the photograph. "We are transported by the fiction of the scene and brought back to the material presence of the photographed reality."

Despite the works' apparent depth of content, it is easier to enjoy them simply as pretty pictures. The work of another artist can be viewed in much the same way.

Ashley Miller's drawings are currently being shown at Galerie Powerhouse. She tries to create a parallel reality in her work. "I am creating a nexus with visual symbols which make available for reflection the landscape that exists within our

Most of her drawings incorporate some sort of figure, or at least a discernable corporal element, juxtaposed with unrelated objects. Her technique is strikingly delicate, making her drawings visually appealing.

These small drawings seem to have some symbolic meaning, but Miller uses no predetermined iconography. One of her female faces is covered in a pattern resembling ivy. In another, two faces confront each other with their hands interlocked.

Surely these forms have a deeper meaning, yet it is not made apparent by the artist. Her works are easily appreciable as fanciful drawings or illustrations.

Lucie Lefebvre is showing at Dazibao. Ashley Miller is showing at Galerie Powerhouse. Both shows run until March 27.

S
C
U
P
P
L
E
M
E
N
T



SALON UNITE

elle et lui

Specials for McGill Students

| | |
|-------------------------------|------|
| Cut & blow-dry | \$20 |
| Men's Haircut | \$12 |
| Cut, blow-dry, perm (L'Oreal) | \$45 |
| Streaks or highlights | \$30 |
| Tints (L'Oreal) | \$12 |



500 Sherbrooke W. at Aylmer
Telephone: 287-1872

bieres pression
importées et domestique

"THE COMBINE"
*notre 5 à 7
bière pression
et schnapp **3.25\$**

3702 boul. St-Laurent,
Montréal Tél. 844-6211

le bistro bar

THE MCGILL STUDY SKILLS WORKSHOP SERIES

Sponsored by: McGill Reading Centre, Student Services, Alma Mater Fund
Education Building, 3700 McTavish, McGill University

Workshop 3: DEVELOPING READING SPEED - MAINTAINING COMPREHENSION

Time: Monday, March 14, 2:00 - 4:00 pm

Place: Room 433, Education Building

Workshop 4: HOW TO READ TEXTBOOKS

Time: Tuesday, March 15, 2:00 - 4:00 pm

Place: Room 211A, Education Building

Free for fulltime McGill students. First come, first served.

CAFE TANDOOR

INDIAN CUISINE

AT ITS FINEST

AT AFFORDABLE PRICES

3547 ST-LAURENT (c. Prince Arthur) 843-7369

BY POPULAR DEMAND

WE ARE NOW OPEN SUNDAYS • 4-11 P.M.

COME AND TASTE "AUNTIE'S"

DELICIOUS INDIAN DISHES

Bass & Watneys Beer available on tap

Glass or Pitcher

JOB OPPORTUNITY

An opportunity exists for a person
to train as a voyage analyst with a
small firm of marine consultants lo-
cated in Old Montreal.

marincorn

The applicant should be educated to degree standard, be comfort-
able with mathematics, have sound written and spoken English, and
the ability to type. An interest in world geography and international
matters would also be appropriate. The position does not require ex-
perience as full training will be given over a period of about 6 months.
In the initial stages there will be a considerable amount of typing,
telex and general office work.

Those interested should send their resumé to the following
address to arrive not later than March 20:

MARINCOM INTERNATIONAL SYSTEMS LTD.
C.P. 248 NUNS' ISLAND, P.Q. H3E 1J9

JOB OPPORTUNITY**SPECIAL**

McGill
Students

1/2
price

on selected
prescription
FRAMES



ASSAYAG OPTICIAN
1012 Ste-Catherine
(corner Peel)
861-4950 • 878-3680

HYPNOTHERAPY

BY MEDICAL REFERRAL ONLY

Successful results in the treatment of psychosomatic conditions...

STUDENTS

Achieve **HIGHER GRADES** without anxiety stress or panic through hypnotherapy!
Our offices are close to all major universities, CEGEPS and learning institutions.

• What about your studies? • Are you at present confronted with ex-
amination panic? • Writing your thesis and feel that the actual presenta-
tion for same will not live up to the stringent standards or criteria therein?
• Shyness? • The ability to concentrate? • A lack of confidence? • The
ability for better impression, memory retention and recall? • Study pro-
crastination habits? • Are you in a do or die must pass this exam situa-
tion, along with anxiety, fatigue, tension and stress?

Allow the Pecarvé offices established since 1948 help you with suc-
cessful scholastic achievements from this point on.

• No short cuts • No group sessions • No advance payments • No
gimmickry • No apparatus • Just Hypnosis • It works!

To ensure more positive results and total confidentiality, we feel

All Patients Treated with Strictest Confidence

R. PECARVÉ Inc.

Hypnotherapists: Hypnoanesthetist for Major or Minor Surgery

TWO BILINGUAL OFFICES TO SERVE YOU

WEST ISLAND Dollard des Ormeaux:
West Island Medical Centre
3400 rue du Marché, Suite 102

For appointment call:
684-6408
Ms. H. Steinwald Assoc.

DOWNTOWN MONTREAL:
Seaford Medical Building
3550 Côte des Neiges, Suite 690



R. Pecarvé, Director

STUDENTS' SOCIETY OF MCGILL UNIVERSITY**NOTICE OF MEETING****CLUB PRESIDENTS OR ALTERNATES**

to elect three representatives to Students' Council

Thursday, March 24, 1988 - 5:00 P.M.

University Centre, Room 107/108

The organizations listed below must register the name, address and phone number of their delegate to this election meeting by
completing the official delegate registration form at the Students' Society General Office, 3480 McTavish Street, Room 105, NO
LATER THAN 4:30 P.M., FRIDAY, MARCH 18th, 1988. Completed forms must be signed by the president or chief officer of each
respective organization and should be handed in to Leslie Copeland, Operations Secretary at the Students' Society General Office
by the deadline noted above.

ORGANIZATIONS ELIGIBLE TO SEND DELEGATES

- | | | |
|----------------------------------|-----------------------------------|-----------------------------------|
| 1. AIESEC McGill | 25. Hellenic Association | 49. Pakistan Students' Assn. |
| 2. Americans Abroad | 26. Hillel Students' Society | 50. Palestine Solidarity Comm. |
| 3. Amnesty International | 27. India Canada Students' Assn. | 51. Pan Hellenic Council |
| 4. Arab Students' Society | 28. Inter-Fraternity Council | 52. PC McGill |
| 5. Armenians Students' Assn. | 29. Iranian Students' Assn. | 53. Personal Finance Club |
| 6. Assn. for Baha'i Students | 30. Islamic Culture Network | 54. Photographic Society |
| 7. Black Students' Network | 31. Islamic Society | 55. Players' Theatre |
| 8. Blood Drive | 32. Ismailia Students' Assn. | 56. Programming Network |
| 9. Caribbean Students' Society | 33. Kenya Students' Assn. | 57. Project Ploughshares |
| 10. Censorwatch | 34. Korean Students' Assn. | 58. Real Life Fellowship |
| 11. Central America Group | 35. Legal Aid | 59. Savoy Society |
| 12. Chess Association | 36. Liberal McGill | 60. Scottish Country Dance Grp |
| 13. Chinese Christian Fellowship | 37. Mature Students' Assn. | 61. Second Hand Textbook Sale |
| 14. Chinese Students' Society | 38. McGill Cansave | 62. Simulation Gamers Guild |
| 15. Choral Society | 39. McGill Crossroads | 63. Socialist Students' Assn. |
| 16. Christian Fellowship | 40. McGill-Québec | 64. South-East Asian Students' A. |
| 17. Debating Union | 41. McGill Student Pugwash | 65. Student Handbook |
| 18. Development & Peace McGill | 42. McGill Tribune | 66. Uhuru Na Ufahamu |
| 19. Entrepreneur's Club | 43. Model United Nations Society | 67. Ukrainian Students' Assn. |
| 20. Film Society | 44. Multicultural Society | 68. Vietnamese Students' Assn. |
| 21. Folk Music Society | 45. NDP McGill | 69. Volunteer Bureau |
| 22. Foster Parents Assn. | 46. Network Jewish Students' Soc. | 70. Women's Union |
| 23. Gays & Lesbians of McGill | 47. Newman Students' Society | 71. WUSC McGill |
| 24. Go Club | 48. Old McGill | 72. Youth Parliament |

NOTES

1. Quorum for this meeting is two-thirds (2/3) of the total number of organizations registered by 4:30pm, Friday, March 18th (i.e., at least 5 days prior to the meeting.)
2. Organizations eligible are only those which are DIRECTLY recognized by the McGill Students' Council and fall under the headings of Functional Groups, Activities and Interest Groups.
3. Organizations which are recognized by one of the fourteen (14) faculty and school societies or through the Students' Athletic Council are NOT eligible to be represented.
4. The Inter-Residence Council has its own representative to Students' Council and is therefore NOT eligible to send a delegate to this meeting.
5. All delegates must have been active members of their respective clubs for at least two months prior to the meeting.
6. All delegates must be members of the McGill Students' Society (i.e., any McGill student except those registered in Continuing Education.
7. A delegate who is not the president or chief officer of a particular group must be approved as the official delegate by the organization he or she is representing.
8. Organizations NOT listed above which ARE eligible to send a delegate should contact the Activities Programmer in the Students' Society General Office as soon as possible.
9. Organizations not registered by the deadline will NOT be permitted to take part in the meeting.

Christina Sbrocchi
Chief Returning Officer, SSMU

Fairies frolicking in foam

by Donna Ayers

Students will do many things. They will put off work, drink coffee and pontificate about the philosophy of Kant after having read a three-paragraph encyclopedia entry. This we know. But it was not until last week that we discovered that some students will also wear crinoline fairy costumes, sing jingles about axe-murders or vomit white foam—in front of an audience. For that, we needed the first annual McGill Drama Festival.

The festival wound up Saturday night, culminating a year of preparation. It featured six plays by student playwrights, each presented twice over the festival's six-day run, as well as a nightly performance by the Players' Theatresports troupe. And at week's end, the plays were critiqued and judged.

The two strongest scripts were

presented Monday and Saturday nights—*Doctor Greenburg's Last Stand* by Colin Krivy, which earned the Best Script award, and *Waiting* by Carl P. Wilson III, which received an Honourable Mention in the same category.

Doctor Greenburg's Last Stand displays its author's ability to turn out sparkling dialogue and build steadily to a comic climax, although in theme and structure it is little more than a particularly clever skit. It was the popular favourite at the festival, perhaps most of all because of the perfect interplay between Ken Dobell and Stephen Beauregard. In the end, both actors got an Honourable Mention, as did director Nick Morra.

Waiting is a three-character play that shows the other side of the coin of the absurdist classic *Waiting for Godot* as a "Man" waits for four guests and self-consciously prac-

tices the finer points of hosting a cocktail party.

Although finely phrased, the play never quite settled on whether it was supposed to be a tribute or a parody. This problem was somewhat alleviated by Paul Kohlberger who captured and added to the Man's character, though he did not have the focus necessary to hold the stage alone for so long. Laurie M.Z. Armstrong played the pugnacious Boy (lifted directly from *Godot*) and danced a cameo as a strung-out stripper. The judges said that her performance was "a perfect example of an actress making the most of a small role."

On Tuesday and Friday, Greg Smiley's *Apple Cold Red Fish Blood* and *Silly Girl* by Arlene Tyo appeared, both directed by the playwrights. Two actors from this set were given awards—Joseph

Faylowicz for his "Lucas" in *Fish Blood*, and Silly Girl's "Virginia", Kim Binstead. And Smiley himself earned the Best Direction award.

Apple Cold Red Fish Blood, almost expressionistic in style, is set in a nebulous zone between life and death—portrayed as a camping ground. Some interesting characters and situations get lost in the deliberately vague script. Pierre LaRocque stood out as Felix the philosophic scrounger, with an understated performance that gave a sense of humour to what might otherwise have been pretentious lines.

The two performances of *Silly Girl* differed wildly, making it difficult to judge Arlene Tyo's script accurately. Generally, the play is about a residence-room conflict between a socialite and her ultra-feminist, playwright roomie. The play has a naive charm, but the dialogue is weak (or was when it was actually used) and the performers, though clear on the images of the two women, needed more enthusiasm and variety.

Daphne Simon's *Keenest of them all* continued the university setting on Wednesday and Thursday with a fantasy about the "Keener Fairy" who teaches over-zealous students to procrastinate and party like everybody else. The script is very thin on ideas and substance, but the cast and director succeeded in infusing

it with an almost desperate sense of fun. This was best exemplified by the performances of Debbie Pollit and Colin Krivy, who carried their characters to hilarious extremes.

The last play premiered in the drama festival was *A Portrait of an Asshole as a Young Man* (or PAYM), written and performed by Erroll Wood. This was an ambitious piece of performance art, which contained three major divisions—an oriental dance, a surreal comic routine and a final collage of death images. The most successful aspect of the work was its electro-acoustic soundtrack and Wood's ability to coordinate it with his images. But Wood had a tendency to slip back and forth across the line of self-indulgence.

The drama festival was an admirable idea, especially since original student work is so rare in the McGill theatre world. Next year will see its return, hopefully with a more professional veneer—it was underpublicized and needed a sense of ceremony to give it atmosphere. The Theatresports shows, though witty and energetic, also needed tighter organization. Furthermore, the idea of giving awards at the end needs some re-examination—the competitive tension seemed to squelch some of the enthusiasm that the students had in doing those things that students don't normally do.

Rivabella's Requiem: Painful reading

...He asked her in a compassionate voice how she felt. All the while he attached a spoon to wires handed him by one of the torturers. He inserted the spoon into the woman's vagina, the burst of electricity no doubt shocking her fetus. The other two torturers closely observed the scene.

by Colin Tomlins

The location where "it" occurs is never clearly identified—"it" could be happening in Argentina, Chile, El Salvador, Somoza's Nicaragua. "It" is systematic and occurs over a prolonged period of time. "It" is the torture of a young woman.

Requiem For A Woman's Soul, a book by Omar Rivabella, takes the form of two interconnected first person narratives. One is that of a young woman, Susana, captive and tortured in a secret prison somewhere in Latin America. Her narrative takes the form of journal entries, scribbled on odd scraps of paper and ultimately smuggled out of the prison.

The other is that of Father Antonio, a Catholic priest into whose hands these miscellaneous scraps are delivered. Susana's narrative is eerily unper-

sonal. It reads like testimony presented to Amnesty International or some other human-rights organization. It describes, in exacting detail, scenes of torture she was subjected to or forced to watch. Her descriptions are almost clinical. The outrages inflicted on her are reported with precision, but are curiously distant. They often read as if she was remembering some nightmare that she figured in, but never felt part of.

They took off my clothes and bound me to the bed but didn't remove the hood. I heard them drag in another body and place it on the bed next to mine. The torturers started working me over. First they applied the picana from head to toe. Then they raped and sodomized me with something blunt and hard, and finally they beat me until I lost consciousness.

The priest's narrative, in comparison, is immediate and personal. Having the journal delivered to him, he tries to transcribe and put the varied scraps in order. His narrative exhibits a growing sense of dread as he realizes not only what it is he is transcribing, but that he knows the woman involved.

The reference to me—to my name written in that tiny uneven handwriting—numbed my senses. It took a while for me to realize who Susana was. Suddenly my legs seemed unable to support the weight of my body. I lay down in bed. I read the note once more. I had been Susana's family priest in my previous parish.

It is the priest's commentary, as he transcribes Susana's journal, that gives this book its impact.

When one reads testimony about torture in an Amnesty report one feels, to an almost equal degree, outrage and the need to deny that such things are or could be happening. But reading such a report is, like all reading, primarily a private act. What Rivabella has done, through the voice of Father Antonio, is make the act less private.

Father Antonio's sense of horror, his growing alienation from what seem the petty demands of his role as pastor in a rather comfortable parish, resonates in the reader. Reading Susana's narrative, in comfortable surroundings, one is tempted to deny—to thrust the book aside and forget what has just been read. The second voice in the book makes this impossible. One is forced to continue reading and, ultimately, to try to find a reason for what is happening.

But Susana's narrative makes it impossible to construct a reasonable excuse for what she has been subjected to. Time and again it is pointed out that she is not being tortured in an attempt to extract information—the torture exists as an end in itself.

The torturer insistently asked the woman where a suspected terrorist arsenal was located but he didn't wait for an answer before again applying the picana, the mocking name they had given to their devilish electrical wire.

Her descriptions of her captors and torturers force us to confront the fact that administrative torture doesn't have a goal. Her torturers aren't out to get information, they are out to destroy her. They are not mistakenly employing a grotesque means to some end, noble or otherwise, they simply torture.

At the same time, we are forced to acknowledge that her torturers are not strange monsters, but compellingly human. This realization is apparent in her description of one of her earliest

interrogations:

The man in charge of reading the questions asked for a break and took another sheet of paper from his back pocket. "These are my daughter's poems," he said to me proudly, "I'll put them in the pocket of your skirt. Tell me tomorrow if you like them."

In the meantime, Alicia came to, and they moved over to her bed. One of the torturers passed the picana over the pregnant woman's stomach and began singing in a babyish voice: "Look how Juancito is moving... look how Juancito is moving." The others joined the chorus and clapped, while occasionally feeling the woman's abdomen to see if the fetus was twitching.

The torturer's pride in his daughter's poetry and his brutality are seemingly incompatible—or an attempt by Rivabella to drive home the point that not only does torture happen, but that individuals are responsible for both its implementation and the system that condones it. The instances where the torturers exhibit what one could consider common human feelings, and there are several in the book, force us to confront the fact that what is happening in the book is not a nightmare—that real people are involved. The torturers are not figments of our imaginations, much as we might wish it to be so.

Rivabella's book does not provide any programme for abolishing a social system which tolerates torture. Rather, he documents the consequences of permitting such a system. Reading his book will do nothing to stop torture. It will tend to draw us to the conclusion that silence = toleration = consent.

Requiem For A Woman's Soul
Omar Rivabella
Penguin 1986: 116 pages

REQUIEM
FOR A
WOMAN'S
SOUL
OMAR RIVABELLA

Ironweed

by Paul Horwitz

From the second the credits start rolling, *Ironweed* is a movie which lends itself to great expectations. Directed by Hector Babenco, it stars Jack Nicholson, Meryl Streep, and Tom Waits. And William Kennedy adapts the screenplay from his Pulitzer Prize winning novel of the same name. But, unfortunately, *Ironweed* is proof positive that all the stars in the world cannot save a fatally flawed film.

The movie opens on Albany, New York, in 1938. Nicholson stars as Francis Phelan, an ex-baseball player, who has returned to his hometown after a 22 year absence. Now he is a homeless alcoholic, sleeping on newspapers and working for wine money. Despite his condition he is portrayed as a noble man trying to deal, figuratively and literally, with the ghosts of his past. While drunk, 22 years ago, he accidentally killed his infant son. As a young man he killed a scab in union battles, and later killed a man who attacked him with a meat cleaver. These and other ghosts appear throughout the movie to confront him with his failures and guilt.

Francis still has a family of sorts. His friend Rudy (Waits), is also homeless and slightly crazy. He manages to keep reasonably happy, despite a terminal illness—"Doc says I got cancer. First thing I ever got." His companion and lover, Helen Archer, is played by Streep, who does a good job with an interesting role.

Helen is like a child in some ways. She concocts intricate lies about her life when she's unable to deal with her actual surroundings. Both innocent and hardened, she's shown praying before she goes to sleep, then washing sperm off her hands with holy water in a church. While Nicholson is trying to resolve his past, Streep only seeks return to the past, something she can no longer do.

On their way to Albany, Francis and Helen begin to rebuild their respective identities. For Helen, this means an attempt to regain the symbols and trappings of security—but she is unable to do



anything more than maintain hard-won illusions. Nicholson's desire for true reconciliation with the ghosts of his life brings him back to his old family.

These are interesting people in interesting situations. The acting is impressive, especially on Nicholson's part. While Streep gives Helen subtle depth, Nicholson is content to steal the screen just by being his typical intense self. Waits puts in a good effort, and is good just because, well, because he's Tom Waits. The supporting cast is equally strong.

But this just isn't enough. As good an author as William Kennedy may be, he has obvious trouble adapting his skills to a dramatic medium. The language frequently degenerates into exchanges of clichéd 'bumspeak', generating a lot of cheap emotion. And Kennedy's pacing is horrible. The movie drags on like a one-legged snail, clocking in over two slow hours.

It's a real shame. A lot of people obviously brought their best efforts to *Ironweed*, and it does work beautifully at times. The problem is, after two long hours and so many hackneyed lives, it's very hard to remember the brilliance for the mediocrity.

Voyage with a horse

by Eric Smith

The threat of "americanity" in Québec society is explored by a new film by Jean Chabot, *Voyage en Amérique avec un cheval emprunté*. It traces the film-maker's journey south after he learns of his wife's pregnancy.

Chabot introduced his film at an Université du Québec à Montréal NFB showing last Saturday. He cautioned the audience that "overnight, our country could become the 51st state" and explained how prospective parenthood made him acutely aware of issues relating to cultural self-determination because of worries for his child's future.

The moment he crosses the bridge out of Montréal at the beginning of the film, alienation sets in. The rest of the movie has a surreal feeling to it, as if the scenes were mediated by the film-maker's anxiety.

Its chronology emphasizes this sentiment as scenes jump from Canada Day in South-eastern Québec to the Fourth of July across the border, both celebrations of an established English hegemony. The rituals of the dominant culture are portrayed as an oppressive force throughout the film.

In one scene, shortly before his return to Québec, Chabot attends another town celebration. In this one, however, there are to be representatives from Québec participating in the show. It is the film-maker's chance to see how we are perceived by American neighbours. The result is a travesty of pseudo-French kitsch as majorettes in berets or French police "képis" parade around with French flags and Fleurs-de-Lys. Not only is Québec's culture marginalized, but it is also falsely represented for the benefit of a dominant and invading culture.

On his journey, Chabot stops at the borders of Quebec, Ontario and New York State. In the centre of the Mohawk nation, he realizes that "only two hundred years ago a civilization crumbled on this ground."

Chabot's film is a frightening analysis of a people's prospect for cultural autonomy. By taking the audience to the source of the threat, he shows its power. He calls on his audience to fight and protect its threatened culture for the "children who will reach adolescence in the year 2000 in a territory that will be theirs in a Québec tributary to the United States."

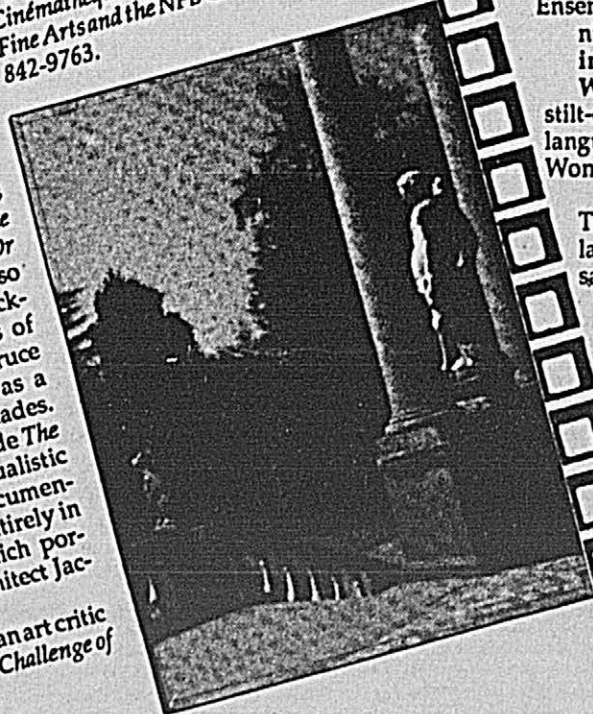
Artsy films

by Egg

A rare opportunity in film viewing is now available to the Montréal public. The Sixth International Festival of Films on Art is now underway. Until March 13, over 90 films and videos will present a new look at photography, film, painting, and dance. Eighteen countries will be represented in the festival which is divided into five categories, including *Creative Crossroads*, *Focus*, and *Artificial Paradise*.

Creative Crossroads features films on major art personalities. David Hockney compares Eastern and Western concepts of space and perspective in *A Day on the Grand Canal With the Emperor of China*. Or *Surface Is Illusion But So Is Depth*. Also featured is *Four Artists* by Michael Blackwood which highlights the works of artists Robert Ruman, Eva Gese, Bruce Nauman, and Susan Rothenberg as a commemoration of the last two decades. Other films in this category include *The Third Dimension*, a look at individualistic young sculptors, and the first documentary ever to be post-produced entirely in digital video, *Le Corbusier*, which portrays the life and works of architect Jacques Barsac. *Focus* pays tribute to American art critic Barbara Rose. It includes *The Challenge of*

Scale, a retrospective of New York School artists Andy Warhol, George Sigal, Roy Lichtenstein, and Robert Rauschenberg. *Artificial Paradise* focuses on film itself, containing features about Alfred Hitchcock and Grace Kelly. Other categories pay tribute to Andy Warhol and Michael Snow. The works are being presented at the Cinéma theque québécoise, the Museum of Fine Arts and the NFB Cinema. For info. call. 842-9763.



pulsating listings

by Egg

Thursday the 10

From the Isle of Dogs to the Egyptian Sands....Squeeze tonight at *Metropolis*, are the bouncers going to lower the dress code to allow band members? NEW MUSIC FEST. And if you haven't noticed yet, here's your big chance, because it's right on campus. (Ohhh, is that who all those people were?) Tonight, re-formed Wild Touch, Toronto's Change Of Heart, Two Men Laughing their way back from a successful European adventure, and the Drones. Too Many Cooks at Foulfoules, Vent du Mont Schär at American Rock Café, and The Keep and Phoenix at Station 10. At Players' Theatre tonight, Friday and Saturday, McGill's Contemporary Dance Ensemble's show *Step By Step*, beginning at 20h. At La Folie du Large, Dancing, Clowning Spinning...Tales of Women, Bag Ladies, and Life. Featuring stilt-dancing, music, theatre, and sign language in celebration of International Women's week.

Friday the 11

Tonight should be one of the most popular nights for the new music fest. If you saw the Asexuals last year they would have been better, but they're still worth it, particularly paired with semi-new comers Chinese Backwards urban street pop. Also, long-standing faves Teenage Head. Rising Sun has party à la soca with Mango, Too Many Cooks pick up and move to Station 10, and for you die-hard Stones followers, Blushing Brides at Club Soda.

Saturday the 12

Kali & Dub, Inc. reggae-a-rama, Sons of the Desert do strange pop things, Urban Bushmen play all styles with strong under beat, and Condition whine away all in one action-packed adventure

in the ballroom. The Blushing Brides play it again, Mlck, and if you must, The Bullets do top 40 covers at Peel Pub, till Sunday, and yesterday, too.

Sunday the 13

Jerry Jerry et al, The Hodads, and The Griffins take the New Music Fest back to Club Soda for the final night. Country, gospel Jerry-style, and rock rock rock for the big finale. Captain Crunch & Lets Do Lunch get a point for the name and perform at Station 10, and Reggae dance party at Roots.

Next Week

Three O'Clock Train folkie rock for carl p. at Station 10. Catch 'em now, before they go on tour, Monday and Tuesday. Celtic rock at Café Campus with *Spirit of the West* gets two thumbs up from Krystil and Eggbert in the *should be really excellent, eh?* category. But, I'm speculating, so don't be a loser and pout if I'm wrong. Coming up the 16 and 17, a fashion show featuring the summer collection of John Walke for Gloria Superstein. Proceeds from the show go to AIDS Community Care Montréal, so you can be stylish and politically correct at the same time all for a good cause. Godsp begins Wednesday, and will be continued until next weeks listings. Tickets Sadies.

I've just realised that there are n ing anecdotes this week. So, du pressed winter brain wav with the Spring Lust which brewing inside all of you, the Fest allows you l fantasy—I declare Annual Bag a Bar let's all be good and le local musicians. Gui other musical/cian pa trophies.

by Elizabeth

Director thing about In his ski took in Los with his this do

...goes to the movies

Frantic

Pasternak Roman Polanski has a real right to control the future of the world? Walker thinks not. But because the crux of the film relies on such an unoriginal theme, the ending remains anti-climactic and disappointing. Ford's solid acting and Polanski's skilled cinematography are not enough to make this film an overwhelming success. And the audience leaves feeling that they got all frantic for nothing. Every security device. Yet once Walker finally admitted, a confused official asks him, "What do you want us to do?" "I want you to find my wife," says Walker. The official shrugs. Maybe being American isn't so great after all. The only possible lead left for Walker is the mystery suitcase which sits in his hotel room. Walker and his wife only realized after leaving the airport that this was not her suitcase. Inside, Walker finds a matchbook from a Parisien nightclub, the Blue Parrot and he decides to check it out.

At the Blue Parrot, Walker enters into the Parisien netherworld of black studs, leather outfits, heavy beads, knotted, geled, teased hair, hard drugs, smokey air and new music. It's a world unknown to the American tourist, but Walker becomes the exception. In this Parisien underworld, he finds Michele, the owner of the suitcase, and perhaps the only person who can lead him to Sondra. Walker is in virtually every scene, making the perspective overwhelmingly American. But the young Parisienne, Michele, enables the film to move beyond the superficial attractions of Paris. The underground scenes are the most interesting in *Frantic*, but there are not nearly enough of them. Instead, the viewer feels intrigued but not convinced of their reality.

Polanski uses the Statue of Liberty as a recurring symbol to represent the bond between France and the U.S., which in turn reflects the alliance that develops between Michele and Walker. The statue also stands for American values which are called into question. For example, in one scene (perhaps the funniest) Walker sneaks into Michele's apartment when two unidentified 'enemies' are harassing her for information about the suitcase.

Walker surprises the interrogators by pretending to have been asleep in the bedroom. Clad only in a teddy bear, Walker bursts into the room with American self-righteousness. "What's going on in here, honey," he says. "You guys had better get out of here. I'm an American and I'm getting real angry." All Walker gets is a swift kick to the head, knocking him out cold. The American bark is apparently far bigger than it's bite. And American values are questioned even deeper as the mystery unravels into a racist cliché. The surrounding events imply that destructive technology (which is what they are all fighting over) poses more of a threat to the world in the hands of Arabs than in the hands of the United States. Does this mean that only Americans should have the liberty or

An Unbearable Being

by Michelle Gagnon

Having to watch a dog die for fifteen minutes can be trying if it's your own. Having to watch it on screen is simply annoying. And why Philip Kaufman decided to subject the viewers of *The Unbearable Lightness of Being* to this is more than questionable.

The film is set in Prague during the 1968 Soviet invasion of Czechoslovakia. The story revolves around the intertwined relationship between three characters—Tomas, Tereza and Sabina.

Here comes the plot. Enter Tomas,

successful womanizer and neurosurgeon. Enter Sabina, "the woman who understands him best." Attempt at hot and heavy sex scene. Exit Tomas to the countryside. Enter Tereza who follows him back to Prague and gets him to marry her. Russian invasion. The three depart for Switzerland. Tomas continues his affairs. Tereza returns to "the land of the weak." Tomas follows leaving Sabina behind forever. Unemployment, poverty and more marital problems ensue. Tomas and Tereza move to the country and work on a farm. End of marital problems, growth of moral character. Boom—Tomas and Tereza die in a car accident.

If this seems long, it's only because it is. 170 minutes long. And without any good reason. Kaufman's treatment of Milan Kundera's novel includes too much plot and leaves out too many ideas.

Kundera is a Czech novelist who has been working in France since 1975. His long list of books, which include *The Joke*, *Laughable Loves*, *The Book of Laughter and Forgetting* and *The Farewell Party*, have all been translated into English and French, though they remain banned in Czechoslovakia.

All his books follow a pattern. At first, their characters are presented as vacuous beings, stereotypical to the point of being reprehensible. But then, partially through the luxury which literature allows, they become increasingly interesting, until they become almost endearing. The stereotypes seem to be broken down, or at least confused. But everything remains somewhat ambiguous in his mostly plotless psychological accounts of lives influenced by the Soviet invasion.

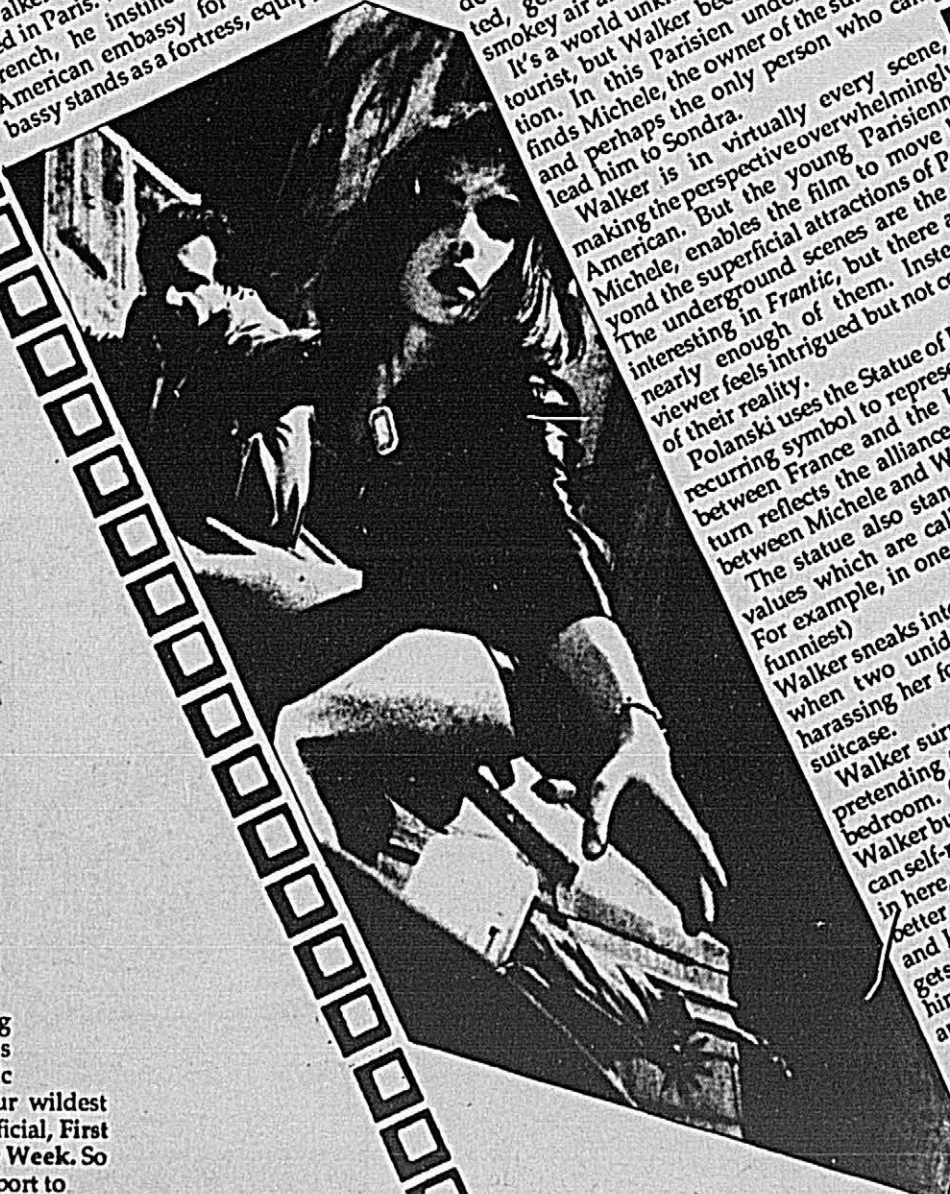
The politics are of course those of a disenchanted artist, unable to reconcile himself with his homeland's fate and new faith. So most of Kundera's novels leave the reader with a strange sense of psychological and moral deprivation which goes hand in hand with his political and philosophical confusion.

The Unbearable Lightness of Being, as a film, explores little but cinematographer Sven Nykvist's talent. Nykvist manages to use the medium for all it is worth to explore the emotional impact of the characters and events. The first part of the film, which takes place before the invasion is characterized by sharp, bright images. The invasion scenes are well crafted, with newsreel footage interspersed with shots of the characters, while everything after their return to Czechoslovakia is coloured by a dark, greyish tinge.

The film also tends to objectify women. Not only through Tomas' snide treatment of them—his opening line to all women encountered being "Take off your clothes"—but also in all of the film's sex scenes. As in so many other films, the women are seen naked from head to toe over and over, while Tomas manages to bear nothing but his furry chest to the camera. Another episode of unequal representation in the long and sorry history of civilization.

Also, voyeurism is the only psychological element of Kundera's book which the film managed to explore substantially. Characters are continuously seen through windows and doors. Sabina is obsessed with mirrors, especially during bowler-hat sex. The culmination of this tendency is a ten minute scene in which Sabina and Tereza take photos of each other naked, their camera taking on an aggressive, interfering role.

Apart from other problematic Hollywood elements, such as the film being too long and its three protagonists being too 'beautiful', the film fails to convey much else but its disgusting sentimentality. Ugh.



Today
History Film Series presents *In which we serve*, 19h30 in the Alley.

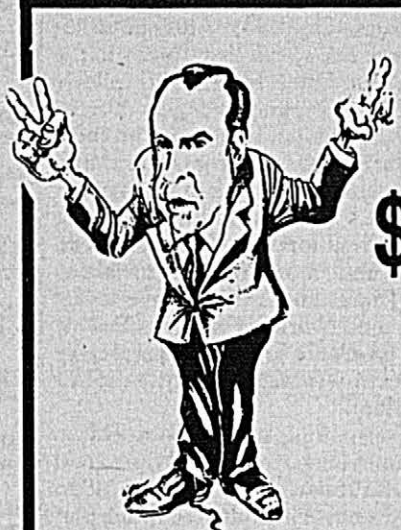
Dept. of Anthropology presents Dr. Brenda Beck speaking on *Practicing Anthropology in the Canadian business world*.

Leacock 738 at 16h30.
Friday
Dr. Charles Clement will speak on *The forgotten war in El Salvador*, at 20h00 in

the Concordia Hall Building, 2nd floor mezzanine, 1455 de Maisonneuve W.
Dept. of Political Science presents Duke University Prof. Jerry Hough on

The nationalities question and the future of the Gorbachev reform programme at 11h00 in Stewart Biology S1/4. Then *Gorbachev's reforms and East-West relations* at 15h00 in Leacock 26. Anthropology Students' Association presents Prof. Cove speaking on *Tasmanian aboriginal rights* in Leacock 819 at 15h00.

THURSDAY 2-NITE



\$2 ADMISSION PRICE
BEER
REGULAR DRINKS
SHOOTERS

EVERY THURSDAY
9 PM to 3 AM

1234 de la Montagne Montreal 397-1711

Facts on Free Trade: Canada, Don't Trade it Away

Dr. Duncan Cameron
Professor of Political Science
University of Ottawa
Editor of Free Trade Papers

Dr. Gregory Baum
Professor of Christian Ethics
Faculty of Religious Studies

Wednesday, March 16, 1988
7:30 P.M.

McGill University, Main Campus
McConnell Engineering Building, Room 304

Enter by Milton Street entrance at corner, Milton and University. Take elevator to 3rd floor.

Sponsored by: McGill University Chaplaincy Service

For more information call: Glynis Williams
398-4104

A film:

IMAGES FOR EXPORT: The New Face of War in El Salvador

meet the writer/producer
Mary Armstrong

FDA Auditorium • Tuesday March 15
8:00 p.m. • Admission free

Co-sponsored by: McGill Film Society, Central America Group,
Presbyterian-United Church Chaplaincy, Cinefort Inc.
For more info: Glynis Williams 398-4104

JEWES IN THE POLISH CONSCIOUSNESS

Aleksander Smolar
Woodrow Wilson Center, Washington

Thursday, March 10 • 1:30 P.M.
Arts Council Room

Presented by: Department of Political Science
& Department of Jewish Studies

EVERY NIGHT
9 - 10 PM
DRAFT & SHOT 'R
SPECIALS

MONDAY NIGHT
HOCKEY-FOOTBALL ON
GIANT SCREEN
(Chicken wings 35¢ each)

AMERICAN
ROCK
Cafe



SUNDAY THRU THURSDAY
STUDENT DISCOUNT 10%
(Except on specials)

THE BEST
IN
LIVE ROCK & ROLL
FRIDAY - SATURDAY

Montreal's fun food restaurant & bar
2080 Aylmer 288-9272
Open 11:30am - 3am M-F, 5pm - 3am S-S

DRAWING &
PAINTING
NEW MEDIA
CERAMICS
TEXTILES
PHOTOVISION
FILM/AUDIO/
VIDEO
GRAPHIC
DESIGN
PACKAGING
FURNITURE &
TRANSPORTATION
DESIGN

ONTARIO COLLEGE OF ART

SCULPTURE/
INSTALLATION
PRINTMAKING
GLASS
SURFACE
DESIGN/PRINT
JEWELLERY
ADVERTISING
DESIGN
ILLUSTRATION
ENVIRONMENTAL
DESIGN
INDUSTRIAL
DESIGN

Applications for full-time admission
are being considered now for entry into either
Foundation Studies (Year 1) or for qualified applicants
admission with Advanced Standing (Year 2 or 3).

For Further Information Contact:
The Ontario College of Art
100 McCaul Street
Toronto, Ontario
M5T 1W1
(416) 977-5311

STUDENT SPECIAL

ELECTIC



WITH I.D. CARD HENNA. PRESENTATION OR COLORING 15.00
HIGHLIGHT 35.00 CUT 17.00 BLEACH 25.00 PERM 35.00

5133 ST-LAURENT 270-9144

PREPARE FOR

GMAT
LSAT
GRE
DAT
SAT
MCAT

MEDICAL
LICENSING EXAMS
SPEED READING

TOEFL

CENTRE EDUCATIF

KAPLAN
STANLEY H. KAPLAN EDUCATIONAL CENTER LTD.

(514) 287-1896



3895 HOTEL DE VILLE (coin Napoleon)
GREEK SOUVLAKI ... \$2.50
Served with pita, tomato, ...
BUY 10 SOUVLAKIS AND GET 2 MORE
FREE
ACHETEZ 10 SOUVLAKIS ET
OBTENEZ EN 2 GRATUIT
LIVRAISON GRATUITE - FREE DELIVERY
288-4832
285-0038
LIVRAISON MINIMUM DELIVERY: \$5.00
DELIVERY HOURS: HEURES DE LIVRAISON:
11:30 AM - 2:00 AM
OPEN SUNDAYS - OUVERT LE DIMANCHE

Ads may be placed through the Daily business office, room B-17, Student Union Building, 9am - 3pm. Deadline is 2pm two weeks prior to date of publication.

McGill students: \$3.00 per day; \$7.00 for 3 consecutive days; \$2.00 per day for more than 3 consecutive days. McGill faculty and staff: \$4.00 per day. *Exact change only, please.* Boxed ads are available at \$4.00 per ad / per day - no discounts on boxing.

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

341 - APTS., ROOMS, HOUSING

Sublet May 1 - August 31. Spacious, sunny 1 1/2 on Durocher near Milton. \$325 plus electricity. Clean and very quiet. 844-8886.

Apt to sublet! Great room in student building opposite Currie Gym on Pine. Wood floors and only \$175/month. Come take a look! Call anytime - 848-9613.

Roommate wanted for September, must like cats and have good sense of humor. Please call Lisa 939-0236.

For May-Sept, roommate wanted for spacious 5 1/2 on St-Marc, furnished if desired. Please call Rachael 939-0236.

Amazing sublet -- bright, spacious 1 1/2, Prince Arthur. One minute from campus, lease until August 31, option to renew. Everything included. \$330. 848-1126 after 5pm.

The price is right: you get door #1 (sublet large 5 1/2 close to campus), door #2 (May 1, with option to renew) and door #3 (buy all contents!) Call 281-6298 to play.

Sublet bright, spacious 5 1/2, 10 minute walk from campus. 200 ft to Guy metro. Available May-August (option to renew). Low, negotiable rent. Phone 933-5256.

1 1/2 apartment for rent. Starting May. Call 848-0891.

Sublet May 1 - August 31 an all inclusive 1 1/2

in the centre of it all! Option to renew. 934-3949.

Sublet May 1 - September 1 - 4 1/2 spacious apartment opposite Currie Gym on Pine. Call anytime 848-1986.

Sublet: bright 2 1/2, balcony, secure building with elevator, 3 minute walk from McGill and downtown. \$410.00/month. Call today. 848-1048.

Summer sublet: beautiful, bright, newly renovated 2 1/2. Great location downtown on Sherbrooke - Côte des Neiges. Only 10 minutes walk from campus. \$375/month, all included. Call: 939-1142.

Spacious clean 4 1/2. Sublet or lease, immediate. Beside Mount Royal, minutes from McGill and downtown. Stove, fridge, heating, kitchen furniture, laundry facilities included. One month free. \$560.00 per month. 931-6159.

Seeking a non-smoking English speaking female roommate to share a 3 bedroom furnished house. Iraj: 640-1879.

343 - MOVERS

Student movers will help you move at a reasonable cost. Local and long distance. Equipped, storage, insured. Weekly Toronto trips. Call Turan at 747-2222.

350 - JOBS

Persons under 30 yrs of age to work in Women's prison. 20hrs/wk teaching arts and crafts. Good wages. No previous experience necessary. Call 277-7033.

Bartenders - training courses and placement service. Get ready for a very lucrative summer job. The Master School of Bartending, 2021 Peel Street, 849-2828 (student discounts.)

Babysitter, 3-4 afternoons per week. Ages 3-5. Available immediately. References. Call 481-9696 after 5.

352 - HELP WANTED

Tutor wanted - person with a degree, must have written the GMAT and scored well. Pleasant personality is a must. Please contact me at

287-1896.

Actors wanted! Come out and vote and act like concerned students.

354 - TYPING SERVICES

One-day service. B.Commerce background. Editing if required. Quality work. Error-free. Improved final grade guaranteed. Skilled with words. Electronic Memorywriter. Academic papers, CVs, theses. 340-9470.

Typing, word processing and translation services. Repeat letters, labels, manuscripts, CVs, theses, term papers, etc (\$1.50 d.s.) 7 days/week, a stone's throw from McGill. Mrs. C. Frenette [844-9817].

Word processing of handwritten term papers, resumés, repetitive letters, manuscripts. Transcription of regular cassettes or mini-cassettes. NDG Typing, 482-1512.

Result resumés - 14 year proven job-finder. Quality IBM word processing/print, in-depth consulting, free sample. Also student paper specialist: tutoring, editing, consulting, typing. 488-5694.

Theses, term papers, resumés, 19 years experience. Rapid service. 7 days a week. \$1.50/double-spaced. IBM [2 min. from McGill campus]. Translation in both languages. Mrs. Paulette Vigneault. 288-9638.

Word processing/translation. Professional editing included. Journal articles, Master's/Ph.D theses, major student papers, resumés. Laser printer. Desktop publishing service: books, newsletters. 735-8073.

Word processing (Lougheed). Professional and courteous service. Laser printer, theses, papers, resumés, multiple letters. Student rates (schoolwork only). Downtown area. 934-1455 (8h30 - 19h30 only).

Bilingual professional services. Resumés, cover letters, translation, editing, typing (theses) etc. [Special student rates]. Also typing courses. Reasonable rates. 342-8197 8:30am to 5:00pm; evenings, week-ends, 472-4621.

Attention! Term papers typed - fast, accurate, reliable. Please call Gloria 421-0425. Serving DDO, West Island and West end Mt. Please keep number!! \$1.50 per page. [Best after 3:30pm].

Typing services - term papers, theses, resumés, fast and efficient, 7 days a week, French and English, \$1.50/double-spaced, next to McGill. Call Roxanne 288-0016 or 765-9804.

Professional typing. Theses, term papers, curriculum vitae, etc. APA; Tarabian styles. Experienced. IBM Selectric II. \$1.25 per page. 631-3222.

356 - SERVICES OFFERED

Herbal Hope for Hypoglycemia! A new 100% natural herbal extract nourishes the pancreas and helps restore blood sugar balance. Take your health into your own hands. Vitalité Illimitée 274-1012.

Health & Safety in the workplace. Prevent costly accidents, expenses, and loss of productivity with our Health & Safety in the Workplace seminars. Rick Blatter, 625-1352.

Tax returns prepared free of charge for all McGill students at the McGill Tax Clinic from March 14 to March 18 in Bronfman Building.

361 - ARTICLES FOR SALE

Keep your beer cool! Small refrigerator for sale. Like new and only \$95.00. Better than renting! Come see it - I'm close on Campus. Call anytime 848-9613.

363 - TO GIVE AWAY

Free! Free! Free! Hurry to your neighbourhood polling station for your share of ballots. They'll only be around till Friday, get yours.

Ballots, lots! Come to your local polling station and vote for your new executive and on important issues. March 9, 10, 11.

372 - LOST & FOUND

LOST - light brown leather jacket, with wallet, keys & grey crosspen. On Saturday night at Undergraduate Library. If found please call McGill Daily Business office. 398-6790. Reward!

LOST - one brown leather Roots wallet somewhere between Arthur Currie and Arts Bldgs on Thursday March 3. If found please call 683-2621.

FOUND - Swatch, at the McGill Winter Carnival debating tournament Jan 31. Please contact John at the Debating Union: 398-6824.

LOST - a silver band (ring) in Morris Hall wash-room, with intricate design. Please return. Great sentimental value. Reward. Call Josh at 849-7089 or 499-0067.

You haven't lost your right to vote yet. There are still 2 days left to exercise your right to vote. Use it or lose it!

374 - PERSONAL

Will answer your questions. We'll do what we're able. Our purpose in life is to make your life more stable!! Call Nightline... 398-6246.

Attractive female, new to Montreal, seeks male [22-25] who likes to have fun - for friend/casual relationship. Write J. Gray 4467 Draper H4A 2P3.

Otis for president. Ooga.

Buxom blonde seeks companionship. Meet me at the polling stations Wednesday, Thursday and Friday. Cast your lot with mine!

Lonely? Come meet people at your local polling station, it's guaranteed to be great!

Want to talk to someone 'bout your sorrows at McGill? Like how you're feeling lonely and your classes make you ill? Call Nightline! 398-6246.

383 - LESSONS OFFERED

Gary Hard does it! You should do it too... Vote today and tomorrow!

Feeling flabby? Exercise your right to vote! Just walking to your polling station will burn 20 calories!

Virgin? Never voted before? Now's your chance. Experienced individuals also welcome. Today and tomorrow at your local polling station.

Learn a new language, swap your mother tongue! Reciprocal conversation lessons: French, Spanish, English, Italian, etc... the Troc-tel/Troc-Langues cross-cultural network: 272-8048.

385 - NOTICES

McGill New Age Society! A new and exciting group on campus requires energy to prepare speakers, activities and other uplifting events. Contact Curtis at 274-1012.

Visit Women's Union's tables! International Women's Week! Information: abortion, birth control, feminism. March 7-10, 11:00 - 2:00 Monday & Wednesday, 10:30 - 1:30 Tuesday & Thursday. Union, Leacock, Arts.

If you could build your own fraternity what would it be like? Phi Sigma Kappa Fraternity is offering you this opportunity! Meet Phi Sigs March 11-17 on the McGill campus. Watch the Daily for details.

GODSPELL, March 16 -19 at Erskine and American United church. Tickets \$6, \$4 for students, now on sale at Sadie's. Phone 398-6779 for reservations. Produced by James McGill productions.

Elections continue today and tomorrow. Come and vote for your new executive and on referendum questions. Remember to vote, March 10 & 11.

Give your opinion on referendum questions. Vote on the OPIRG, Access McGill, 2 Students' Society constitutional amendments and 2 Daily questions. Vote today and tomorrow.

Want to be a millionaire? Now that I got your attention, come out and vote and at least you can feel like a million!

Don't forget to vote, March 9, 10, 11.

Elections begin today! Get a head start on the rush and vote early!

387 - VOLUNTEERS

Individuals needed to help women's justice organization. Esp. students in Criminology, Law or Social Work. Call Ellen Simone, Elizabeth Fry Society. 277-7033.

Twin brothers age 14-40 needed as paid volunteers for survey being conducted at McGill. Survey can be completed through the mail. 849-6814, 6-10pm.

STUDENTS' SOCIETY ELECTIONS MARCH 9, 10, & 11

POLLING STATION LOCATIONS

THURSDAY, MARCH 10

| | |
|-----------------------|--------------------------------|
| Bronfman | Strathcona Anatomy & Dentistry |
| Chancellor Day Hall | University Centre |
| Leacock | Strathcona Music (10-2) |
| Wilson (10-2) | Bishop Mountain Hall (4-7) |
| McConnell Engineering | Thomson House (4-7) |
| Redpath Library | |

FRIDAY, MARCH 11

| | |
|-----------------------|--------------------------|
| Burnside Hall | Stewart Biology |
| Leacock | University Centre |
| McConnell Engineering | Frank Dawson Adams |
| Redpath Library | (by Engineering Library) |

Please note:
All polls are open from
10:00 am to 4:00 pm
unless otherwise indicated.

Christina Sbrocchi
Chief Returning Officer



HAVE YOU VOTED YET?

There are only
2 days left.
VOTE

MARCH 10TH & 11TH

Christina Sbrocchi
Chief Returning Officer
SSMU

CAMP MAROMAC, a Children's Resident Summer Camp requires staff for the following positions from July 1, 1988 to August 14, 1988: Counsellors, Instructors for: Swimming, Sailing, Sailboarding, Canoeing, Waterskiing, Ski Boat Driver, Tennis, Land Sports, Gymnastics, Computers, Music, Aerobics, Assistant Waterfront Director, Registered Nurses, Nurses' Aides, Secretaries, Assistant Food Service Manager, Waitresses, Assistant Cooks, Potwashers, Canteen Manager, General Maintenance. Excellent salary and working conditions. Call between 9:00am and 5:00pm - 933-4836.

OSM
ORCHESTRE SYMPHONIQUE DE MONTRÉAL
CHARLES DUTOIT

Will be looking for Telephone Reps for 1988-89 concert subscription season campaign.

From May to Sept
Training: Base rate plus
commission plus bonus.
Denis Beaulieu
842-7489

March 23rd and 24th, 1988

Nominations are reopened for the following
Arts and Science Undergraduate Society positions:

- V-P FINANCE
- V-P ARTS
- V-P SCIENCE
- V-P ADMINISTRATION
- TWO SCIENCE REPRESENTATIVES
TO SSMU COUNCIL
- TWO SCIENCE MEMBERS-AT-LARGE
- V-P INTERNAL AFFAIRS

Nominations Packages are available in the ASUS Office
Room 319, Leacock Building. For further information, call 398-6979.

NOMINATIONS REMAIN OPEN UNTIL 12:00 NOON, WEDNESDAY, MARCH 16th, 1988

Pool clerks are still needed and welcome, please sign your name, telephone
number and hours available on the ASUS Office door - Leacock 319

Noah Cowan
Chief Returning Officer



TONIGHT !

A.S.U.S.

Wine & Cheese

Semi-formal
3483 Stanley Street
6:00 - 8:00 p.m.
All welcome